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August 1938

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THE FROGS' CONCERT

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FRANCESCO DI LEONTI

The Dance of the Hours

Liszt

First Piano

Second Piano

Third Piano

Fourth Piano

Fifth Piano

Sixth Piano

Seventh Piano

Eighth Piano

Ninth Piano

Tenth Piano

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THE FOUNTAIN

STUDY

<p>Lean to the song of the fountain!</p> <p>High, on shining drops it flings.</p> <p>Dipling, dapping, leaping, and swoys.</p>	<p>Catches raindrops in its spray.</p> <p>Flashes upward as it sings.</p> <p>Lean to the song of the fountain</p>
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Maples, dogwoods, beeches, and oaks

Earl to the King of the Lowlands
 James Stewart, Duke of Albany

CHARLES WAKEFIELD CADMAN, *Op. 35, No. 4*

Allergic rhinitis M. H. Jones 101

Allegro moderato in G major, Op. 10, No. 3

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings (p, ff).

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DANCING IN THE GARDEN

Grade 1

Allegretto M.M. 4/4

BERTHA K. FRICK

Musical score for 'Dancing in the Garden' by Bertha K. Frick. The score is for piano and includes measures 1 through 32. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mp*, *f*, and *pp*. The tempo is marked *Allegretto* in 4/4 time.

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THE CATHEDRAL AT TWILIGHT

Grade 10

Andante sostenuto M.M. 4/4

BERNARD WAGNER

Musical score for 'The Cathedral at Twilight' by Bernard Wagner. The score is for piano and includes measures 1 through 32. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mp*, *f*, and *pp*. The tempo is marked *Andante sostenuto* in 4/4 time.

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417

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Musical score for 'Dancing in the Garden' by Bertha K. Frick. The score is for piano and includes measures 1 through 32. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mp*, *f*, and *pp*. The tempo is marked *Allegretto* in 4/4 time.

Grade 11 Allegretto rubato M.M. 4/4

FLOWERLAND

CHARLES HUERTER

Musical score for 'Flowerland' by Charles Huertner. The score is for piano and includes measures 1 through 32. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mp*, *f*, and *pp*. The tempo is marked *Allegretto rubato* in 4/4 time.

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418

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A CANOE FOR TWO
WALTZ

GEORGE F. HAMER

Grade 8

Teresa di Valerio et al. / Journal of Interpersonal Violence 26(10)

[illegible]

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TANGO MEXICANO

FRANK GREY

Dental 3

Tango di Tango M M $\frac{4}{4}$ 100

Tempo di Tango m. J. 1903

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SALTARELLO

What is the difference between a saltarello and a tarantella? It is simply a matter of tempo, except that the word saltarello is borrowed from a dance in which jumping is the chief and a peculiar part; whereas tarantella is a name given to the liveliest Italian peasant and trouper. Saltarello is thought to have originated in America. Grade 5.
Piano 2 & 4 = 1st

CHARLES DALLER

First system of the musical score for 'Saltarello' by Charles Daller. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Measure numbers 1 through 30 are indicated at the bottom of the staves.

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1915 B.T.C.

Second system of the musical score for 'Saltarello'. It continues the two-staff notation from the first system. Measure numbers 31 through 60 are indicated. The score includes musical notations and dynamic markings. At the end of the system, there are markings for 'poco rallentando' and 'rallentando'.

421

422

The World's Greatest Show of Burlesque, the last of three programs, progressed in gayety. Orkin assigns to Burlesque three stages of development. The first stage, he says, is the "Ballet Burlesque" that is the past. Then came the second stage, which included the "Music Burlesque" and the "Black Burlesque." The work was first performed in Vienna, February 16, 1910, and is therefore now hundred and twenty-two years old. It has been a great favorite with concert audiences for years.


Allegretto ma non troppo a M. $\frac{1}{4}$ - cap. 76

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L. VAN BENTHOVEN

[illegible]

on a central line of the upper respiratory tract of the corresponding pairs need be held and the fit is the most

41 The dishes did they be misinterpreted, or an implicit  They GP and PU is usual (green and 3-4) and B (blue) connectedly. Another way of representing this effect is but the second way is more in line with the *hypothesis*.

d) The tempo may be slightly increased here, as suggested by the contrasting of the theme, especially if the player has dynamically marked the previous response.

A page of musical notation for a piano piece, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings like 'molto', 'p', 'f', and 'crescendo'. The notation is in a historical style, possibly from a 19th-century manuscript. The page includes a title '6. Tempo I' at the top left. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes many slurs, ties, and dynamic markings such as 'molto', 'p' (piano), 'f' (forte), 'crescendo', and 'diminuendo'. There are also some performance instructions like 'molto espressivo' and 'ritardando'. The page is numbered '6.' at the top left.

[illegible]

J. HABERBERGER, Op. 82, No. 10

From Khabarov, whose charming and powerful life made for the place here have been widely noted, was born in Khabarovsk, East Prussia, October 1, 1881. A large part of his life was spent in St. Petersburg, Leningrad, Russia, where he became Dostoyevskii Professor in 1917. His European tour was exceptionally successful, the most notable innovation, however, was the style of developing modern passages between two banks, a detailed study which employed in this day the family settled in Bergen, Norway, as a guide teacher, where he died March 21, 1927.

Appendix 4

Year-class data

[illegible]

NEW YORK TOUR ATTRACTS MUSIC LOVERS

Visitors Coming From Every Part of The Country

[illegible]

In addition to these general events the USAF summer season will include the International Music Festival details of which were introduced in the pages of *News* last month. A complete program of the fair which is drawn together includes, as you will see, all of the worthwhile seasonal events in New York as well as hints to many points of interest in the city.

From every part of the United States, Canada and even as far as Cuba people are making arrangements for the trip to New York in August. The program announced last month brought a veritable flood of letters from EPCOR readers.

In many people's minds, nothing is as fun as being able to relax the rules slightly and the reward system, as shown on this page. For those who have this to themselves to come there, it will come in the form of the company itself. Even as the law date increasingly can be made for best results possible.



Baylor Univ. Wren. Natl. Hist. Mus.

PROGRAM

Seven Doves and Six Nights in New York

August 2nd	Al	Interviewed Miss Evelyn—Norman Day
2nd	En	Septoria (Septoria) sent me a letter.
		Letters by Miss Evelyn to Miss Day, Editor of The Herald, who will also mention in the paper.
Monday 4th	Miss	Miss Evelyn sent me a copy of <i>Knickerbocker</i> , no 71th August, 1891, containing the following: Letter of W. Purdy and W. C. Brown, Lowell, Mass. to the Editor of the <i>Knickerbocker</i> , dated August 1st, 1891, and a letter from W. C. Brown, of Chicago, Washington, August 10th, 1891, and a letter from W. C. Brown, of Chicago, Washington, August 10th, 1891, and a letter from W. C. Brown, of Chicago, Washington, August 10th, 1891.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Thursday 7th	Miss	Quoted letter from Long Island, containing letter to the Editor of The Herald, dated August 10th, 1891, and a letter from W. C. Brown, of Chicago, Washington, August 10th, 1891, and a letter from W. C. Brown, of Chicago, Washington, August 10th, 1891.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Monday 14th	Miss	Quoted letter from the editor of N. H. Herald.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Thursday 21st	Miss	Quoted letter from the editor of N. H. Herald.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Friday 22nd	Miss	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Monday 29th	Miss	Quoted letter from the editor of N. H. Herald.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Friday 3rd	Miss	Quoted letter from the editor of N. H. Herald.
	En	Quoted letter from the editor of N. H. Herald.
Monday 10th	Miss	Quoted letter from the editor of N. H. Herald.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Friday 17th	Miss	Quoted letter from the editor of N. H. Herald.
	En	Quoted letter from the editor of N. H. Herald.
Monday 24th	Miss	Quoted letter from the editor of N. H. Herald.
2nd	Al	Interviewed Miss Evelyn—Norman Day
	En	Quoted letter from the editor of N. H. Herald.
Friday 31st	Miss	Quoted letter from the editor of N. H. Herald.
	En	Quoted letter from the editor of N. H. Herald.

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teaching methods

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page 1 of 1

IN HEAVENLY LOVE ABIDING

ANNA L. WARDING

J. E. ROBERTS

Appendix

a. *Erigeron*

Andante

a tempo

be lov-ly long - ing, So

pp *more ext* *a tempo*

chang- my heart shall beat, And no- is only one - fid - ing, For each - one shows - you how the

pp *more ext*

claim may rise with - out me My heart may live for him, But that is round - a - head no end

pp *more ext*

can I be dis-ayed? What - er is for this guide me, Go

pp *more ext*

that shall love me back, My sleep-er is by side you, And with-ly can I - back, Ho

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ABOUT THE

433

INVOCATION

Prepared	{	By: Dean or Vice President.	See: 30
		By: Board of	See: 3
		Ch. Directors or	See: 4-5
		Both Ch. or Pres.	

As compared to many journals, we will however exclude the registration fee for the Examined Draft

ARTHUR G. COLBOFF

[illegible]

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438

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JWV 47304

AWAKENING
CORNET AND PIANO

H. ENDELMAN

Andante cantabile

HORN 1 & 2

PIANO

Measures 1-16 of the musical score. The score is for Horn 1 & 2 and Piano. The tempo is Andante cantabile. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also performance instructions like *a tempo* and *rall.* (rallentando).

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GARDEN OF ROSES

ERENE MARSHALL BITTIE

SECONDO

Modena et al. • β -1008

SECONDO

Moderato H. M. 4/4

mf *accanto* *a tempo* *poco accel.* *a tempo*

poco rit. *accel.* *a tempo*

rit. *accel.* *Fine*

TRIO

p *rit.* *a tempo* *rit.* *a tempo*

rit. *a tempo* *rit.* *a tempo*

molto rit. *a tempo* *rit.* *a tempo*

* You have to go back to the beginning and play to *Zone*, then play *Zone*.

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by J. K. KILPATRICK

GARDEN OF ROSES

IRENE MARSHAND RITTER

PRIMO

Moderators in the literature

This image shows a page of musical notation for a piano piece. The tempo is marked "Moderato" and the time signature is 3/4. The notation is arranged in two systems, each containing four staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mf*, *f*, *pp*, and *ppp*. There are also performance instructions like "cresc. molto" and "dim. molto". The notation is written in a style typical of 19th-century musical manuscripts, with a focus on intricate melodic and harmonic development.

■ From here on both to the beginning and also to *Finches* stay the

PROGRESSIVE MUSIC FOR ORCHESTRA

Orchestrated by T H Sullivan

MINUET

MAVI PALM

This image shows a page of musical notation for Violin and Piano. The notation is complex, featuring a variety of musical symbols including notes, rests, and dynamic markings. The Violin part is written on a single staff, while the Piano part is written on a grand staff (treble and bass clefs). The music includes a variety of rhythmic values and articulations, such as slurs and accents. The page is a single system of music, likely from a larger score.

MINUET

CORNET in Bl
Anda

MARI PALDI

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff begins with a bass clef and a key signature of one flat. The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the staves.

FLUTE

MINUET

MARI PALDÉ

MINUET

MARTI PALDI

MINUET

NAME TOLD

Solo Saxophone
Andante

MINUET

a tempo

f

cresc.

p

ff

D.C.

Fine

MINUET

MARE PALD

Arzak

1. The time only

2. The time only

3. The time only

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100. The time only

LEAP FROG

LOUISE E. STARS

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SIDNEY FORREST

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OLD Mr. BASS CLEF

A. LOUIS SCARHOLIN, Op. 99, No. 2

Grade 11 Moderato $4/4$ 128

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PUB. 17107

It is the ambition of The University of Michigan's Department of "Senses & Style" complete an staff



H. BEATRICE WAINWRIGHT

[illegible]

of 100 men, many of whom are graduates of the University of Iowa and are continuing their education in the field of training. These men have been working in connection with teaching the program at an assigned point in order to obtain an idea of experience before they leave. Teaching is a good index to many physical plans, and this is the first noticeable effect on the mental as well as of physical condition and attitude in the

[illegible]

There is a lot of information available, and it may be thought best to spend a little more on a national English website, one that could be used by other sufficiently good sites, young and old, and which would be able to keep up to date with the changes in the way of working in the world. It is a pity that the current situation is not so good, and that the current situation is not so good, and that the current situation is not so good.

The Singing Care
By HENRIETTA

I S YOUR VOICE BEGINNING TO sound a little rough or hoarse? Is it becoming tired and sore at a physical exertion?

[illegible]

For the inexperienced eye, even so many different variations in being in and out of focus can be a little confusing. The performer has to hold himself in a certain pose, and the audience has to watch him. This is not always easy, and the performer has to be very careful not to let his eyes wander from the audience. He has to be very aware of his own position, and the position of the audience. He has to be very aware of the time, and the place. He has to be very aware of the music, and the lyrics. He has to be very aware of the audience, and the performer. He has to be very aware of the stage, and the lights. He has to be very aware of the camera, and the film. He has to be very aware of the director, and the producer. He has to be very aware of the audience, and the performer. He has to be very aware of the stage, and the lights. He has to be very aware of the camera, and the film. He has to be very aware of the director, and the producer.

By the presence of these teeth in old rats, scientists say the young rats will need to be immunized (i) against diseases found in the same area will develop (ii) if 60-day-old rats will greatly (iii) it (iv) less to the rats.

ing Care for "Sugar

[illegible][illegible][illegible][illegible]

Personal Signature: _____

Taken is the question of "news." The *Los Angeles Register*, lying in Los Angeles in a newsy land, wrote to *The Times* telling that the late Isaac Newton, a retired news man, announced that "News really had died and was no more to be published," but it was not certain if he was serious or not.

"The vocal window into how we
as only one third accepted for his
financial loss will send him the last
side of England as converted there
is fully agreeable a strong action
between can hardly be blamed for
the country who are "put the dis-
tance and should should the money

single, profile line—on being the background left shows there is no tracing marker in the middle third of each page, so annotations brought about by long and haphazard methods of writing. Another on single lines, as a considerably long word the same is likely scattered on the forward paragraph of the last column. Where this is a single word, which passed with a somewhat wide of the main groups and does not fit.



always have the steel and are likely to interfere on the Mac's course and always on the inside track. Since the champion who on Mac's side will stay on the same track—about six feet—is a considerable advantage. Mac should be clear for a period of about ten minutes in each lane of the race that is within his line of vision.

Later when the Mac has a bit of an edge, the Mac should be clear for a period of about ten minutes in each lane of the race that is within his line of vision.

[illegible]

where the singer lies in a comfortable range. Sing the first or the second of "Wings" using the last as the other usually needs to be sung above. (It is possible for you that you do not know the words of the song and you are sure that every word under you are singing out in the flight, because you and thousands are early in the land movement but also as all the members sing notes of the same. And by that it means that the singer's voice appears loud.

[illegible][illegible]

ing by Dr. H. H. Belknap. Lister's theory was not widely held by the general public at that time, but it was a necessary step in the development of modern surgical methods, and it was the first step in the development of the modern operating room by using the general principle of the use of the antiseptic.

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THE ORGANIST'S STUDY

It is the emphasis of Tim Everson to make the disposition as "Organist's Study" complete as itself

The Origin of Hymns

By EUGENE F. MARKS

H YMNS ARE BEING used in churches, not as a religious exercise, but as a means of worship. The hymn is a religious exercise, not as a religious exercise, but as a means of worship. The hymn is a religious exercise, not as a religious exercise, but as a means of worship.

There are many hymns in the Bible, and many more in the hymnals. The hymn is a religious exercise, not as a religious exercise, but as a means of worship. The hymn is a religious exercise, not as a religious exercise, but as a means of worship.

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THE ORIGIN OF THE HYMN

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The Organist As Soloist of a Proper Musical Service

By JERRY C. HAMILTON

Part II

The organist as a soloist is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility.

The organist as a soloist is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility.

The Role of the Organist

The organist as a soloist is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility.

The organist as a soloist is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility.

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The organist as a soloist is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility.

Keep Clear Objections Before the Choir

By DAVID R. ADAMS

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The organist as a soloist is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility. It is a position of great responsibility.

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THE JUNIOR ETUDE

Edited by
ELIZABETH A. GIST

??? Who Knows ???

1. Who wrote the "Maiden Quest"?
2. Who wrote other tales in the "Quest" series?
3. Who is the first heroine in the "Quest" series?
4. Who wrote the "Maiden Quest"?



Answer to the winner and losing to the winner.

1. The author of the "Maiden Quest" is Elizabeth A. Gist.
2. The author of the "Maiden Quest" is Elizabeth A. Gist.
3. The first heroine in the "Quest" series is the "Maiden Quest" heroine.
4. The author of the "Maiden Quest" is Elizabeth A. Gist.

Mary, Mary, Quite Contrary

By Agnes Coulter
Mary, Mary, quite contrary,
How does your garden grow?
With rue and with ivy,
And with many a pretty flower.

Betty Proposes for Real Progress

By Abbie Stone
The three who sit with me
And the three who sit with me
And the three who sit with me
And the three who sit with me

"There is no one who is getting a lot of work done," said Betty. "I am not getting a lot of work done."

"There is no one who is getting a lot of work done," said Betty. "I am not getting a lot of work done."

"There is no one who is getting a lot of work done," said Betty. "I am not getting a lot of work done."

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"There is no one who is getting a lot of work done," said Betty. "I am not getting a lot of work done."

The Snake Clock

By EUGENIA M. PENNELL

When the clock strikes twelve, the snake comes out of its hole and goes to the clock to see what time it is.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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The Piper of Pan

By Edwin Matthews

The Piper of Pan is a boy who plays a flute and makes the animals dance.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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Fairy Bell

By Emma L. Carr

When the fairy bell rings, the fairies come out and dance.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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JUNIOR ETUDE—(Continued)

The Snake Clock (Continued)

When the clock strikes twelve, the snake comes out of its hole and goes to the clock to see what time it is.

Woodland Symphony

By Helen Brown

When the birds sing, the flowers bloom, and the wind blows, it is a woodland symphony.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

The Perfect Page

By Helen Brown

When the page is perfect, it is a perfect page.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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"What time is it?" asked Aunt Mary. "It is twelve," said the snake.



Don't Try to Lock

By Helen Brown

When the door is locked, it is a locked door.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.



Initial Puzzle

By Helen Brown

When the initial is correct, it is a correct initial.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

"What time is it?" asked Aunt Mary. "It is twelve," said the snake.

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THE SNAKE CLOCK

Answer to the Junior Etude Contest is mailed during July and August. Results of the July Contest will appear in October.

Answer to the Junior Etude Contest is mailed during July and August. Results of the July Contest will appear in October.

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By Josephine Henry Barry

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By Mary S. Moore

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